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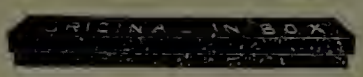

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PREFACE.

THE urgent demand for a Second Series of Messrs WELDON AND CO.'S "Fancy Dress for Ladies," is to me a pleasing proof that my endeavours to send forth a practical book have not only met with general approval, but supplied a long-felt want; and this Second Series will, I feel sure, be launched with all the success of the First Series, since it contains so many charming and popular characters, together with all the necessary details, while due care has been taken to accommodate all means, tastes, ages, and figures. Nothing is so conducive to the health and spirits as dancing, while no entertainment can equal the brilliancy and pleasure afforded by a Fancy Dress Ball.

M. B.

No. L 51.—GRISETTE.

THIS is a charming little dress for blondes or brunettes, and can be reproduced in any colours desired, while it is equally well suited to a fancy or calico ball.

The short skirt would look well in grey, fawn, blue, pink, or red satin or sateen, over which is worn a bunched-up over-dress and small muslin apron.

The skirt, which is cut with a gored front, side gore, and back breadth, can be any length the wearer may prefer, and instead of being plain, as illustrated, it could be kilted, or else quilted. The over-dress, of brocaded satin or sateen, is cut with a pointed bodice front, which laces down the centre, the neck being round both back and front, edged with a ruche of silk or lace. The back is cut in polonaise form, and has its fulness just beneath the waist pleated underneath to make it sufficiently bouffant; then, on either side, as well as in the centre, a pleat is made to raise it gracefully, and a narrow gathered frill entirely borders it. The elbow sleeves are finished with a deep frill of old lace, headed with a silk ruche.

The little apron is of muslin, edged round with a frill of same, or else of lace, and from the side a heart-shape pincushion and pair of scissors are suspended.

Round the neck and wrists narrow black velvet is tied, while the stockings would be of lisle thread or silk to match the dress, and the dainty little patent leather shoes are finished with silver buckles.

The hair can be dressed in any style preferred, although our illustration shows it ruched off the forehead over a cushion; then a dainty little cap of muslin or lace is worn, and for which the entire pattern is given. It goes into two small pleats either side of the point in front, which falls on to the hair, while across the back it is put into four small pleats. Long gold earrings, and black silk mittens, if needed.

The pattern consists of front, side gore, and back of skirt; polonaise back, two side pieces, front, and two parts of sleeve for bodice, half the apron, and the entire cape.

Quantity of plain sateen, 6 yards; fancy, 6 yards.

Flat pattern, 1s.; untrimmed, 2s. 6d.; trimmed, 6s. 6d.; from

WELDON'S LADIES' JOURNAL OFFICE,

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No. L 51.—Grisette.

No. L 52.—CHARLOTTE CORDAY.

GREY or brown cachemire would be employed for this dress, which is made as a full skirt, fitted with a gore over the front, from whence the fulness is gathered into the waist; then it is put into a waist-band, which also takes the waist-bodice, this being tight-fitting, and fastened down the front with small closely-set buttons; while the close-fitting sleeves are quite long, and the waist part is finished with a muslin frill.

The muslin fichu is cut quite long and full, so as to permit it being folded and crossed over the bosom, the ends passing under the arms to the back, where they are tied, or fastened with an antique brooch. A narrow frill of muslin entirely borders this fichu.

The muslin apron gathers into a band, from whence it falls nearly to the skirt edge, finished with a deep hem.

The cap, also of muslin, is gathered a few inches in from the edge, as shown on the pattern by a dotted line, so as to form a frill over the face, and round where it gathers a narrow piece of velvet is twisted.

Small patent leather shoes with buckles.

The pattern consists of half the full skirt, half apron; front, side piece, back, and two parts of sleeve for bodice; half the fichu, and entire cap.

Quantity of cachemire, 4 yards; muslin, $3\frac{1}{2}$ yards.

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No. L 52.—Charlotte Corday.

No. L 53.—NELL GWYNNE.

THIS is an extremely attractive character, and makes up well with an under-skirt of serge or velveteen of a moderately bright red, over which is worn a full round skirt of navy blue cachemire; then the vests and sleeves are of red, these last-named being turned back with white linen, which also forms the large cavalier collar.

The under-skirt consists of a gored front, side gore, and back breadth, which can be of lining, faced up a little way with red material; then the over-skirt is cut as a full round skirt, which gathers into the waist all round, throwing the greater fulness to the back.

The smart little bodice is of blue velveteen, and has the neck cut moderately low, the red vest joining in with the shoulder and underarm seams, and over which the velveteen front is arranged, the basque being short and round, with the fulness of the back pleated underneath. The neck would simply be piped, and then finished with its large turn-back collar of linen.

The sleeves, of red, are cut full, and gather into the armhole, and again, just above the elbow, into a narrow band, over which a white linen cuff turns back. Red and black, or red and blue striped stockings and black leather shoes, finished with rosettes or buckles.

The hair is worn short, and brushed back from the face, as clearly illustrated, while the large dark blue felt hat, which is encircled with a long red ostrich feather, is worn tilted rather on one side. Black silk mittens can be worn, and in the hand a small basket of oranges is carried.

The pattern consists of front, side and back of under-skirt; half the full skirt; vest, front, two side pieces, back, collar and full sleeve for bodice.

Quantity of red cachemire, 4 yards, blue, 2½ yards; velveteen, 2¼ yards.

Flat pattern, 1s.; untrimmed, 2s. 6d.; trimmed, 6s. 6d.; from

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No. L 53.—Nell Gwynne.

No. L 54.—LA BONNE SŒUR.

THIS can be copied in black, very dark blue, or grey serge, arranged as a loose full gown secured to the waist by a girdle, from which are also suspended the beads and cross. The neck part of the gown is gathered back and front into a narrow band, the edge of the skirt being finished with a deep hem; then the sleeves are cut in bell-shape rolled back. The cloak is cut as a full circular shape, the neck part being pleated into a narrow band, which also takes the large hood, this being pleated in the centre of the back, with each set of pleats arranged to fall to the centre of the back. The band across the forehead is arranged as a skull-cap, to entirely cover the crown, over which the helmet-shape headdress of pure white linen is worn.

Quantity of 27-inch serge, 16 yards; 27-inch linen, 1¼ yards.

Flat pattern, 1s.; untrimmed, 2s. 6d.; trimmed, 6s. 6d.; from

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No. L 54.—La Bonne Sœur.

No. L 55.—OLIVIA PRIMROSE.

THIS favourite character from the "Vicar of Wakefield" can be carried out in satin and brocade, as well as plain and fancy sateen, and therefore suits both fancy and calico balls.

It is quaint and very becoming, with its quilted petticoat reaching just to the ankles to show dainty little patent leather buckle shoes, and either fine lisle thread or silk stockings to match the petticoat.

The tunic of brocade is cut with a front and back, bordered with a plissé of brocade, while the fronts are lined with satin to match the petticoat. The tunic front joins into the waist, and is then made into 3 upward pleats each side, while the back gathers into the waist, and also goes into 3 pleats to bunch it up, after which it joins to the fronts, which open over the quilted petticoat, and over which a full soft muslin apron is gathered into the waist and trimmed all round with lace, while from the side is suspended a heart-shape pincushion and pair of small scissors.

The bodice, cut with a pointed basque back and front, opens V-shape at the neck, over which a muslin fichu edged lace is folded and knotted on the bosom, where it is finished with a rose. The elbow sleeves have a deep frill of lace as a finish, and which is nearly met by the black lace mittens. A band of black velvet is worn round the throat. The Olivia shape cap is of muslin edged all round with lace, then it has velvet twisted round where it gathers up a few inches in from the edge, tied in a bow in front.

The pattern consists of the front, side piece and back of skirt; half the tunic front and back; front, two side pieces, back, two parts of sleeve, and half fichu, half apron, and entire cap.

Quantity of plain sateen, 6 yards; pompadour sateen, 8 yards muslin, 2 yards.

Flat pattern, 1s.; untrimmed, 2s. 6d.; trimmed, 6s. 6d.; from

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No. L 55.—Olivia Primrose.

No. L 56.—VIVANDIÈRE.

THIS dress can be carried out in various colours; one idea being a bright red merino skirt, green velvet jacket with red facings and white vest. It is also carried out with a red jacket and vest over a green or white skirt, as well as entirely in white, trimmed gold braid and gold epaulettes. With the jacket and skirt of blue cloth to show red facings and vest, this costume looks exceedingly pretty for a stylish little figure, while either a blonde or brunette can assume this character.

The skirt has a small gore over the front, and from whence the fulness pleats all round, as clearly illustrated, when it is put into a band the required size. The vest joins in with the shoulder and under arm seam of the coat, and fastens with small gilt buttons to a little below the waist, where it forms two points. The coat hooks invisibly from the neck down the length of the revers, which are cut on the fronts and turned back to show facings of same material as the vest, and which also forms the collar and cuffs. This coat is quite tight-fitting and has a short round basque, while on each shoulder is a white or gold epaulette. Slung from the shoulder by means of a broad strap is a small barrel, and it will be as well to wear a well-stiffened petticoat to keep the dress out nicely, and so give this character a smart appearance.

Gaiters of cloth to match the dress, showing patent leather boots; or some wear stockings to match dress and high patent leather boots finished with gold tassels. The hair could be curled all over the head, or be closely plaited behind, or arranged in two hanging plaits tied up with red and blue ribbon. The little cloth cap consists of a small crown, and rather wide shaped brim, which must be mounted upon something firm and stiff, while an aigrette is placed rather to the side.

Quantity of 27-inch cloth for skirt and coat, 9 yards; for vest and trimmings, 1 yard.

Flat pattern, 1s.; untrimmed, 2s. 6d.; trimmed, 6s. 6d.; from

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No. L 56.—Vivandière.

No. L 57.—GREAT-GRANDMOTHER.

WITH this costume it is correct to wear a wig of white hair, dressed after the style worn by an old lady; while the materials necessary are satin and brocade, of as ancient a design as possible. As to colours, this depends entirely on one's taste, a bright blue, faded green, old-fashioned pink, or mauve petticoat being suitable, with the over-dress and bodice of a well-contrasting colour. Sateens would also reproduce this dress nicely, therefore it would serve admirably for a calico ball.

The petticoat is entirely quilted and reaches just to the ankles, to show silk stockings and buckle shoes, then the panier arrangement gathers from the centre of the waist to within two inches of the side seam, the side going in six upward pleats.

The back drapery gathers into the waist, and on either side six upward pleats bunch it up prettily, while directly in the centre the drapery is twice caught on to the skirt as shown by holes in the pattern, the one hole in tunic being sewn to the one hole in skirt, then the two holes in tunic are sewn to the corresponding two holes in skirt. The bodice is pointed back and front, cut short on hips as they were so worn in years gone by; then the fronts lace across upon a fitted lining front which hooks down the centre; then the muslin fichu, which folds round the neck, has the ends crossed in front over the chest and nicely placed under the brocade fronts; a châtelaine being suspended from the side, and a narrow black velvet encircles the throat. Elbow sleeves of brocade finished with a deep frill of lace, which meets the black lace mittens. Silk or cotton stockings to match the petticoat, and black leather shoes with buckles and red heels, or they may be all black if preferred. The mob cap of soft creamy muslin is gathered all round a little way in from the edge so as to form a frill over the face, a twist of velvet being carried round the crown and tied in a smart bow in front Spectacles would be worn, and in the hand must be a crutch stick.

There are many pretty sateens which would make up thus most attractively. This same dress could be converted into a successful Mother Hubbard's attire by replacing the mob cap by a conical or sugar-loaf hat of black velvet, satin, or cloth, the petticoat being of navy blue quilted sateen, with a deep red pompadour sateen over dress, and dispensing with the châtelaine.

The pattern consists of three pieces for skirt, front and back of drapery, front, two side pieces, back, lining front, and two parts of sleeves for bodice, half fichu, and entire cap.

Quantity of quilted satin, 6 yards; brocade 22 inches wide, 10 yards; muslin, 1½ yards; lace, 1½ yards; ribbon velvet, 2 yards.

Flat pattern, 1s.; untrimmed, 2s. 3d.; trimmed, 6s. 6d., from

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No. L 57.—Great-Grandmother.

No. L 58.—MRS. SIDDONS.

A STRIPED silk is necessary for this character, the stripes being made up to go round the figure, the bodice with a muslin kerchief as its sole trimming, while the scarf shawl is of black silk, edged all round with a narrow sable trimming, with which the muff matches.

The dress is of cobalt blue and white striped silk, arranged as a full skirt, which would really consist of five widths of silk joined together, and gathered into a waist-band of the required size, which also takes the waist-bodice, this being tight-fitting, with two darts, round side piece and French back, hooked down the centre, while encircling the V-shape neck is a muslin kerchief, the ends of which are crossed over the bosom, carried round the waist and tied behind. The sleeve is a close-fitting coat shape, trimmed round the wrist with a full ruche of lace.

The scarf shawl of black silk is entirely bordered with narrow brown fur, which also forms the muff, then round the throat is arranged a narrow black velvet. The hair is brushed back off the forehead over a cushion, forming a thick curl on either side, or a white wig would save one trouble. The large hat in Gainsborough style is of black velvet, finished with a bow of same at the side, ostrich plumes drooping over the low crown towards the front.

The pattern consists of half the skirt, front, side, back, two parts of sleeve and kerchief for bodice, and half the black silk scarf shawl.

Quantity of 24-inch silk, 11 yards; muslin, $1\frac{3}{4}$ yards; black silk, 3 yards; fur, $7\frac{1}{2}$ yards.

Flat pattern, 1s.; untrimmed, 2s. 3d.; trimmed, 6s. 6d.; from

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No. L 58.—Mrs. Siddons.

No. L 59.—RED, WHITE, & BLUE.

THIS character, which makes up very attractively for fair or dark complexions, should be, as its name infers, composed of red, white, and blue sateen, silk, or cotton back satin, this last looking brightest and prettiest for night wear.

A red and blue that will tone nicely with the Royal Standard, which would be carried in the hand, must be chosen, the skirt being of a bright full blue satin, fitted over the front with darts, the sides and back pleating into the waist. The polonaise of red and white striped satin has its square neck edged with a narrow plisse of white lace, the small sleeves being tied up with the three coloured ribbons. Each side of the polonaise goes in four upward pleats on the hips, while the sides of the back go into three upward pleats, then in the centre just below where the fulness pleats up, is a downward pleat which makes it graceful and bouffant, falling to the skirt edge; and it would lace down the back. The stockings can be of red and white, or blue and white, or better still would it be to get the three colours in the stripes; the little shoes being of patent leather. The cap is one of the most becoming models ever introduced, and should be of red, white and blue satin, the front and back brim being of blue, the back and front of crown of red, and the second band across the front of white, and the top of the crown should be dented in with the hand from back to front in boat-shape. The one notch in the cap front shows the exact centre, and to which the corresponding notch in the front brim must be placed, while the two notches in cap back are placed to the two notches in back brim, and when stitched together roll up. The band to be made in white satin, and which should be lined with stiff muslin as the rest of the cap then put across the front, a little under the rolled up brim, and joined each side to the back brim, at each side of which are three notches indicating its exact position. Long white silk or suède gloves can be worn, or even mittens tied up with red, white, and blue ribbon.

Quantity for skirt and cap of 24-inch material, 7 yards; for polonaise and cap, 7 yards; white satin for cap, 5 inches,

Flat pattern, 1s.; untrimmed, 2s. 3d.; trimmed, 6s. 6d.; from

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No. L 69.—Red, White, and Blue.

No. L 60.—DIANA VERNON.

THIS attractive character necessitates a riding dress of the 17th century, and is generally carried out in a moderately bright green satin, velvet, or plush, for the over-dress which is looped up on one side to show a white satin petticoat, which can be plain or quilted, as fancy may dictate. Green velvet bodice, trimmed gold braid. Another attractive way of carrying out this dress is in black velvet and gold braid, or it is also reproduced with a skirt of green cloth and cachemire, and green velvet bodice. The hat would be of green felt with long white feather, lace ruffle and necktie round the neck; white and tan gauntlet gloves, riding-whip, and either tan, patent leather, or white satin boots. A hunting-whip and horn could be carried in the hands, The under-skirt is cut with a gored front, side gore and back breadth, and it could well be of lining faced up about half-way with satin, as it is so much covered with the riding habit. The entire back and front of the habit are given, the two gores on the right side of the front and back having to be stitched up previous to joining up the seam, as this is to make room for the knee. Then join the other side of the habit up, leaving a placket hole sufficiently deep to allow it passing over the shoulders. From the hole made in this side of the habit, a few inches below waist will be seen a dotted line, which denotes where to run in a strong thread to draw it up on the left hip over the under-petticoat. The waist of this habit gathers all round, throwing the greater fulness to the back, where it trains a little on the ground. The velvet jacket is made double-breasted, to fasten on the left side with five gold buttons, narrow gold braid trimming the edges, while on to the fronts are cut the revers, which turn back to show a facing of velvet, and to which a roll-collar joins. The basque is short and round, finished in the centre of the back with a lap, while on either hip is a pocket flap. Coat-shape sleeves, and white or tan riding gloves. The neck is encircled with a full cravat of lace.

Quantity of 48-inch cloth, 7 yards; of 27-inch velveteen, 3 yards; of 24 inch satin, 3 yards.

Flat pattern, 1s.; untrimmed, 2s. 6d.; trimmed, 6s. 6d.; from

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7, SOUTHAMPTON ST., STRAND, LONDON.

No. L 60.—Diana Vernon.

No. L 61.—FRENCH MARKET WOMAN.

THIS character could be carried out in dark red, grey, or blue serge, arranged as a round skirt and waist-bodice, the skirt front being fitted over the figure by a couple of darts, while the sides and back are pleated or gathered. The bodice has a plastron let in, and this hooks down one side, cut away at the neck to expose a white cambric chemisette, while the bodice goes into a band at the waist, over which a belt of the same material is worn. The sleeves are in coat-shape merely faced up or piped. The chemisette of muslin is cut with a back and front, the neck being gathered into a narrow band which fastens in front with a small pearl button, while the waist is hemmed, and a tape run in which ties round the body to keep it in place. The large collar is of white linen, also the apron, which is merely gathered into a narrow waist-band and the ends or strings tied behind. Coarse woollen stockings to match the dress, and wooden sabots or little leather shoes could be worn. Large gold hoop earrings, and a gold cross would be correct, suspended round the throat by a narrow velvet. The cap of fine white linen is very becoming, on to the crown being a deep band, cut sufficiently long so that the ends may be turned up as shown by a dotted line, each being put into a pleat and secured on the crown, as clearly shown in the illustration, while the fulness of the neck part of the crown is put into four little pleats, which shape it in nicely under the hair. In the hand is carried a basket, over which is spread a white cloth, and in the other hand a milk-can. The pattern consists of half the skirt, back, front, plastron, and two parts of sleeve of bodice, half each of the chemisette, collar, and apron, and entire cap which consists of crown and band.

Quantity of 27-inch serge, 7 yards; muslin for chemisette, $1\frac{1}{2}$ yards; linen, $1\frac{3}{4}$ yards.

Flat pattern, 1s.; untrimmed, 2s. 3d.; trimmed, 6s 6d.; from

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No. L 61.—French Market Woman.

No. L 62.—LADY JANE GREY.

THIS dress would be reproduced in grey brocade, trimmed chinchilla or ermine, or a white brocaded satin dress is equally suited to this character.

Our illustration shows a most gracefully designed robe, made with a perfect fitting bodice, cut square in front but quite high at back, down which it laces, then it is bordered with fur, and from the neck is suspended a pearl necklet and cross.

The skirt is cut full, and with a slight train, gathered all round the waist and sewn to the short round waist of the bodice, round which a girdle can be worn if desired, this being of silk cord or else of pearls, falling in loops and ends in front.

The long hanging sleeves are lined with satin of the same shade as the dress trimmed with fur, and from under these is a tight-fitting sleeve to the wrist, finished with a frill of lace which falls over the hand. Silk stockings and dainty satin shoes to match the colour of the dress. The hair is worn plain down the sides of the face and braided behind; the velvet coif being of the same shade as the dress arranged on to a stiff foundation, so as to stand it well up round the face in coronet form, and from which a net cap is gathered as denoted by the one and two notches, this cap having an elastic brim to secure it under the hair. From the coronet-shaped front a full veil of black, white, or grey tulle, is gathered, and which falls over the dress nearly to the skirt edge.

The pattern consists of half the skirt, bodice, under and long sleeves as well as the coronet and crown for cap, of which the entire pattern is given.

Quantity of brocade, 14 yards; fur, 9 yards.; silk to line sleeves. 2 yards.

Flat pattern, 1s.; untrimmed, 2s. 6d.; trimmed, 6s. 6d.; from

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No. L 62.—Lady Jane Grey.

No. L 63.—PILGRIM.

A WARM pale grey cachemire, soft cloth, camel's-hair cloth, veiling, etc., would be suitable for this dress, or a light brown would be equally correct, our arrangement consisting of a princess gown, draped over a full skirt, then there is a large circular cloak, monk's-hood, and soft felt hat.

The under-skirt would consist of four widths of 27-inch material, or two widths of cachemire joined together, and gathered into a band at the waist. The over-dress, in princess form, would be of the same material, machine-stitched round the edge, and the leather belt worn round the hips has the right side of the dress just raised up over it, which ensures a graceful drapery, and at the same time exposes sufficient of the skirt to lend a pretty effect.

The bodice part is quite plain and tight-fitting, buttoned or laced down the back, the neck being simply finished with a turn-down collar of cachemire, while the shaped sleeves are close-fitting to the waist.

The cloak, in circular form, reaches nearly to the edge of the dress, and has each shoulder fitted with two darts, the hood being quite in monk or cowl-shape, simply cut without a seam down the centre and rolled back, then joined on to the neck of the cloak, and finished in front with a small clasp. All edges of this cloak would be turned-in and machine-stitched about an inch in from the edge.

The soft grey or fawnish brown felt hat has its brim turned back in front, with scallop or cockle-shell on it, in the hand being carried a long staff, from which is suspended a netted water-bottle, or one of the olive oil flasks covered in wicker-work would serve very well, while a gourd would be equally suitable.

Stockings of fine wool to match the dress, and sandals or leather shoes.

The pattern consists of half the full under-skirt, princess front, side piece, back, two parts of sleeve and collar for over-dress, half the cape and hood.

Quantity of double-width material, 20 yards.

Flat pattern, 1s.; untrimmed, 3s.; trimmed, 8s. 6d.; from

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No. L 63.—Pilgrim.

No. L 64.—MARIE ANTOINETTE.

THIS dress would be composed of black velvet, silk or satin, made as a full round skirt of about five widths joined together, and the waist part gathered into a band of the required size, arranging the greater fulness at the back, while the inferior edge would be faced up with sateen, muslin, or alpaca. The waist-bodice hooks down the front, and the long plain sleeves are nicely shaped into the wrist part, finished with a pleating of soft creamy lace. The muslin fichu is first hemmed all round, then finished with a narrow gathered frill, after which it is arranged round the shoulders with the long ends crossed in front, and tied in a knot or bow behind.

The hair is worn brushed back off the forehead over a cushion, with a thick ringlet falling on each shoulder, it being necessary to wear a white wig for this character.

Black lace mittens, black silk stockings, and black satin shoes.

The pattern consists of half the skirt, front, round side piece, back, and two parts of sleeve for bodice, and half the muslin fichu.

Quantity of 24-inch silk, 10 yards; of 36-inch muslin, $2\frac{1}{4}$ yards.

Flat pattern, 1s.; untrimmed, 2s. 3d.; trimmed, 6s. 6d.; from

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No. L 64.—Marie Antoinette.

No. L 65.—FAIR ROSAMOND.

THIS character suits a blonde, and it consists of a dark green velveteen petticoat, with over-dress of a light shade of green, either in cachemire, veiling, or soft silk, trimmed lavishly with gold embroidery which was then much worn. This dress could be repeated in brown and maize, faded green and pink, gold and white, deep red and very pale pink, but green was a favourite colour in Fair Rosamond's time, therefore it is more accurate to carry the dress out in this shade. The petticoat would consist of about four widths of velveteen gathered all round into the waist, and bordered with a band of gold braid or embroidery.

The over-dress in some soft material is cut with a princess front, bodice side and back, to which the skirt is pleated along the hips in six pleats, all of which fall towards the back, then a girdle encircles the hips hiding where this skirt joins to the bodice, while the princess front is gracefully raised through the girdle to expose the petticoat, and from the right side is suspended by a gold cord a velvet pocket, bound with gold braid and finished with three tassels of gold beads.

Bordering the entire dress is a wide embroidery of gold thread, which is repeated on the neck and sleeves, the under-sleeve being close-fitting of velvet, covered from the shoulder to elbow with a drooping sleeve of same material as the dress, this being set plain into the shoulder, crossed with a fancy gold band, then it turns under and is secured just above the elbow. This dress laces down the back.

Silk stockings and satin shoes to match the dress. Hair worn flowing over the shoulders and head encircled by a gold band.

In the hand would be carried a skein of silk.

The pattern consists of half the petticoat, princess front, first and second side pieces, back, pleated skirt, upper and under-sleeve, pouf, and two parts for pocket.

Quantity of velveteen, 6½ yards; cachemire, 6 yards; gold trimming for petticoat, 3 yards; for dress, 6 yards.

Flat pattern, 1s.; untrimmed, 3s.; trimmed, 8s.; from

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No. L 65.—Fair Rosamond.

No. L 66.—CLEOPATRA.

THIS graceful dress is of Oriental fashion, and demands rich soft silks or cachemire, while the character would naturally be taken by a brunette.

Suitable colours would be a gold petticoat, cream over-dress, purple cloak with a gold lining, or a red petticoat with royal blue dress, and red cloak lined gold, bright rich colours being very necessary and plenty of embroidery. The petticoat is full, and pleats or gathers into the waist, the inferior edge being ornamented with embroidery in bright-coloured silks, a trimming of the same style bordering the cloak.

The over-dress in princess form of soft silk, or cachemire has a square cut neck gathered into a narrow embroidered band, which also edges the armholes, then a cord is tied round the waist so that the dress may be pulled up in blouse form, beneath which over the hips is a wide flat embroidered and jewelled girdle, knotted in front and with fringed ends. The dress is pulled up moderately high in front to open it over the rich petticoat, then finished with a narrow embroidered design worked in bright-coloured silks and gold thread.

The cloak is trimmed on the outside with three rows of very narrow gold braid, or gold thread might be worked in a pattern, then it is lined with silk to match the petticoat. Suspended from the corners of the cloak at the neck are two rows of Roman beads, on the arms being snake and broad gold bracelets or coin bracelets with chains, and in the hand an asp.

The headdress of soft bright-coloured striped silk, is simple brought plain round the forehead, and the two upper ends knotted behind, then gold coins are added round the forehead part centred with a peacock's head.

Hair worn waved or curled over the shoulders; and in place of the headdress a jewelled diagram would be correct.

Quantity of gold silk, 12 yards; cream silk, 8 yards; purple satin, 6 yards.

Flat pattern, 1s.; untrimmed, 2s. 6d.; trimmed, 8s. 6d.; from

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No. L 66.—Cleopatra.

No. L 67.—ROSALIND.

THIS famous character in "As You Like It" reproduces attractively in fawn cloth and brown velveteen, the girdle being of fawn leather, suspending a pocket of same, or should there be any difficulty in getting this, make the girdle of velveteen, also the pocket, which will produce a good effect over the fawn cloth blouse. This is cut with a back and front, the neck of which is a little open to show a plastron of cream flannel, which lends the effect of a flannel jersey being worn, then the waist of the blouse is confined by the girdle, while the inferior edge can be scalloped and bound, or ornamented with button-hole stitch worked in wool or silk, or this edge could be merely hemmed if desired. The sleeve to the blouse has an epaulette joined in with it, and tan gauntlet gloves are correct.

Beneath the blouse are worn short pants of fawn woollen material, which are put into a band at waist, while the legs are hemmed, and have elastic run in, so as to secure them nicely, and keep them in place when on. They are met with gaiters of fawn cloth, or canvas worn over patent or Russian leather shoes or boots.

The long cloak of brown velveteen, lined fawn or brown sarcenet, affords a pleasing contrast to the blouse, and this simply has the neck bound, and then cords attached to secure it in front, so that it may fall off the shoulders. The hair is worn rather long, to droop over the ears and neck; then the becoming cap of velveteen has a brim of stiff net covered on either side with velveteen, and to which the full crown gathers or pleats equally all round, so as to fall full, after the style of a Dorothy hat, in fact.

Quantity of 27-inch fawn, for trousers and blouse, $4\frac{1}{2}$ yards; of 27-inch velveteen for cloak and hat, $4\frac{1}{4}$ yards; of 22-inch sarcenet, $4\frac{1}{2}$ yards.

Flat pattern, 1s.; untrimmed, 2s. 6d.; trimmed, 6s. 6d.; from

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No. L 67.—Rosalind.

No. L 68.—HUSSAR.

NAVY blue cloth or velveteen could be employed for this dress, while equally correct would be white silk, satin merveilleux, or cloth, trimmed gold braid.

Supposing the dress to be carried out in navy blue satin, it could be trimmed effectively with silver cords, white trimmings, and sable or astrachan round the cape, which would also form the hat.

The skirt consists of velveteen fitted over the hips with two gores, from whence the fulness is arranged in 7 pleats, all falling towards the back, and slung from the broad strap round the body by small white leather straps is a message bag of astrachan or white leather. The bodice made tight-fitting, buttons down the centre with small closely-set silver buttons, on either side of which narrow braid is arranged *à la militaire.* Then the pointed basque in front slopes over the hips, and finishes off behind in a little coat or habit tail.

Coat sleeve with white cloth cuff edged with silver braid, which also borders the collar. The coat slung from the left shoulder is of blue velvet trimmed round fur, with silver braiding down each front, and this for effect could be lined with bright red satin or silk.

The hair must be worn tightly coiled behind, or can be dressed on the top as the Hussar hat covers it, this being entirely of fur, with an aigrette mounted on the left side. Diamond stud earrings could be worn, while a dainty lace handkerchief can be tucked in the bosom.

Stockings of fine blue wool, and patent leather military boots, military gloves, and a sword.

The pattern consists of half the skirt, front, 2 side pieces, back, two parts of sleeve, and collar for bodice, front, back, and sleeve for coat, and two pieces for the hat.

Quantity of 24-inch satin, 8 yards; fur, 4 yards; velveteen, $2\frac{3}{4}$ yards; red satin, $2\frac{3}{4}$ yards.

Flat pattern, 1s.; untrimmed, 2s. 3d.; trimmed, 6s. 6d.; from

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No. L 68.—Hussar.

No. L 69.—HENRIETTA MARIA.

THIS costume would reproduce well in silk or velvet in such shades as pink, blue, deep red, purple, or a rich green. The skirt consists of about six widths of 22-inch silk joined together, then the waist part gathered into a band the required size, throwing the greater fulness over the hips and back. The bodice cut with a square neck has a plastron let in, which is crossed with four jewelled straps, and all edges are scalloped and piped, which forms a pretty trimming for this style of dress. The sleeve, which reaches to the elbow, is cut full, and gathered into the armhole, then gathered into a narrow band at the elbow, where a deep lace flounce is added, across the shoulder being a jewelled strap. This full sleeve is made upon a fitted lining foundation, cut with an upper and under to reach just over the elbow. Round the neck would be worn a row of pearls.

A wig is necessary for this character, and the silk stockings and shoes should match the dress. The richer the material the better this dress naturally looks, and although a quaint character, it forms a pretty addition to a fancy ball.

The pattern consists of half the full skirt, front, back, side piece, plastron, upper and under lining sleeve, and full sleeve for the bodice.

Quantity of 24-inch silk, 14 yards.

Flat pattern, 1s.; untrimmed, 2s. 6d.; trimmed, 6s. 6d.; from

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No. L 69.—Henrietta Maria.

No. L 70.—JACK TAR

THIS costume suits a blonde or brunette, the first-named wearing pale blue satin, while a brunette would wear a deep blue shade. Satin, merino, or even velveteen could be employed, but satin, which need only be a cotton-back one, shows up much better for night wear, its glossy surface always having a pleasing effect. The skirt would consist of about 5 widths of 24-inch satin, all run together and hemmed up, while the waist is set in uniform pleats, all falling towards the back, the immediate front being shaped over the figure by means of a hip dart, thus forming a broad pleat trimmed with red and white ribbons, to imitate the Union Jack, the cross being of red, with the under-bands of white satin ribbon, or, if preferred, piece satin can be cut in cross-way bands and invisibly hemmed on. The bodice of blue satin turns back as revers to which the roll collar is joined, from the revers being brass buttons on either side, the sleeve on the right arm being ornamented with an anchor embroidered in gold thread or silk. The shirt is of white satin, cut slightly square at the neck in front, while the waist gathers into a band the size required and buttons in front, so as to permit it falling over in Garibaldi or blouse form, and on to which a blue satin sailor collar is fixed, the front of the collar coming down V-shape, as shown on the blouse front by a dotted line, and under the collar is a silk tie, arranged in a sailor's knot. This collar is bordered with two rows of narrow white ribbon, and is worn over the coat collar. Plain blue, or striped blue and white stockings, and dainty little patent leather shoes. The hat can be of straw, or it could be covered with satin to match the dress, while the length of the skirt can be arranged to suit one's fancy.

The pattern consists of half the skirt, back and front of shirt, sailor collar for same, back, front, two parts of sleeve, and roll-collar for jacket.

Quantity of 24-inch blue satin, 8 yards; white satin, 1¼ yards; white ribbon, 2 yards; red ribbon, 2 yards.

Flat pattern, 1s.; untrimmed, 2s. 6d.; trimmed, 6s. 6d.; from

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No. L 70.—Jack Tar.

No. L 71.—QUAKERESS.

THIS dress would be carried out in grey or fawn cachemire, silk, or satin, with bonnet to match, while the fichu would be of white muslin, crossed over the chest and tied behind in loops and ends.

The hair is worn plain down the sides of the face, while the little bonnet of grey or fawn silk to match the dress is lined white silk, and narrow white ribbon secures it under the chin. The entire pattern of this bonnet or cap is given in two pieces—viz., the brim which has to have a stiff piece of canvas inserted between the outside silk and lining, so that it can be bent round the face, as illustrated. The crown, which is oblong shape, gathers along the top and about half-way down the sides, the rest being left without any fulness, then across the back an elastic is run in to secure it under the hair, while the top is puffed up in Charity Cap fashion.

The dress is full and gathers all round the waist, throwing the greater fulness to the back, then the waist bodice, which is tight-fitting and hooked down the front, is put into the same waist-band as the skirt, and the neck is finished with a band collar. The sleeves, in coat-shape, are finished with turned-back linen cuffs. Over the bodice is worn a muslin fichu, brought round the neck and the ends crossed over the chest, under the arms to the back, where they are tied in a bow and long ends.

Mittens would be correct with this dress, while the shoes could be of silk to match the dress, black satin, patent leather, or glacé kid.

The pattern consists of half the full skirt, half the fichu which is given in two pieces to be joined, as shown by the two notches, as the paper is not long enough to cut it all in one; front, side piece, back, collar, and two parts of sleeve for the bodice, and the entire brim and crown of cap or bonnet.

Quantity of cachemire, 6 yards; muslin, 36-inch wide, $2\frac{3}{4}$ yards.

Flat pattern, 1s.; untrimmed, 2s. 6d.; trimmed, 6s. 6d.; from

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No. L 71.—Quakeress.

No. L 72.—ELAINE

THIS character is suited to blondes, and requires a pretty face and graceful figure, while the long, flowing golden hair is encircled with a band of gold, and directly in front can be worn a diamond star or crescent.

For the robe, gold brocade, satin, or cachemire would be employed trimmed with gold embroidery, while surrounding the hips is a jewelled girdle, from which is suspended a gold-embroidered pocket.

Gold silk stockings and gold satin shoes are correct, while in one hand would be carried a spray of lilies, and her sealed letter intended for Lancelot, as well as a shield in the other hand.

The pattern is cut *en Princesse*, and consists of the front, round side piece and back, finished round the inferior edge with wide embroidery, while the square neck is trimmed to correspond, but with a narrower embroidery, and encircling the waist is a jewelled girdle and embroidered pocket, as clearly illustrated.

This consists of two parts, the longest piece being for the back, as the rounded end turns over to form a flap, and it would be made of same material as the dress, lined with something stiff, and embroidered with gold thread or narrow braid.

The under-sleeve is close fitting and shaped well to the lower part of the arm, finished round the wrist with gold embroidery.

The over-sleeve is cut long and open to show a silk lining, while it is bordered with gold embroidery to correspond with the rest of the dress.

Messrs. Liberty and Co., of Regent Street, W., have many attractive yet inexpensive brocades and silks suited to this character.

The pattern consists of Princess front, round side piece, French back, wo parts of sleeve, hanging sleeve, and two pieces for the pocket.

Quantity of 24-inch silk, 14 yards.

Flat pattern, 1s.; untrimmed, 2s. 3d.; trimmed, 6s 6d. from

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No. L 72.—Elaine.

No. L 73.—DOLLY VARDEN.

THIS is a most becoming dress, and one that can be reproduced in satin or cotton goods, thus suiting fancy or calico balls. Pretty combinations are a gold petticoat with green brocaded over-dress and bodice of green velveteen, or a royal blue petticoat with red brocade, or a pink petticoat with brown and pink over-dress, the little cape and hood being of red, blue, brown, or green cachemire, according to the colours chosen for the dress, while any flat and quaint shape straw hat will serve with a twist of black velvet round the crown made into a few bows at the side. The petticoat of satin can be quilted in diamonds or a fancy pattern, which, perhaps, is even more correct for this character, while the panier and back drapery cut all in one piece are of cheap brocaded silk, or a soft chintz of an old-fashioned design. The waist is equally gathered all round, then the sides looped up by placing the hole of the tunic over that on the skirt, the depth of the tunic *beneath* the hole being gathered up to 4 or 5 inches, thus bunching it up *en panier*, while the back, immediately in the centre just beneath waist, is put into two upward pleats. The velvet bodice should match the darkest colour in the chintz, and it has a pointed basque back and front, the front opening in V-shape to show a full cream muslin plastron, which is gathered on to a fitted lining, this joining in with the shoulder and under arm seams, with the neck piped, then edged with a narrow quilling of lace. Over this full muslin, which is brought down to a decided point, the velvet fronts lace, this lending a most becoming and pleasing effect. The elbow sleeves of chintz are trimmed with a fine pleating of lace, inside which a lisse or fine soft lace pleating can be arranged, met by black silk mittens. The little cloak is fitted on the shoulders with two gores, then the hood is gathered from the inner gore round to the back, and both bound together. About an inch or so in from the edge of the hood a piece of narrow ribbon is felled on the inside in which an elastic can be run, this gathering it up prettily, while it also stretches sufficiently over the head, then a ribbon bow secures it under the chin. Fine woollen, silk, or cotton stockings to match petticoat, and patent leather shoes with steel buckles.

Quantity of plain satin, 6½ yards; of brocade, 8 yards; of velvet, 1½ yards; of cachemire, 2 yards.

Flat pattern, 1s.; untrimmed, 2s. 6d.; trimmed, 8s. 6d.; from

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No. L 73.—Dolly Varden.

No. L 74.—FANCY SPANISH.

A PRETTY idea is here offered for a Spanish dress, suitable for a brunette, which could be arranged with a bright yellow or cerise skirt and bodice, with scarf and zouave of black, or the scarf could be of various bright-coloured stripes, then to replace the lace headdress, a handkerchief cap, or turban of silk to match the stripe, would look well edged round with sequins.

The yellow or cerise satin skirt is set plain across the front, fitted over the hips with a couple of darts, the remainder of the waist being set in broad pleats, then put into a band of the required size. Over this skirt is worn a gold or jet network, finished with gold coins, and surrounding the hips is a full black satin scarf tied in a knot on the left hip, then the ends, which reach to within a few inches of the skirt edge, are drawn together and finished with bunches of gold coins. The bodice is very becoming with its pointed basque back and front, finished with tiny gilt coins, which also border the zouave, this being of black satin and cut with a round neck back and front to correspond with the bodice, both of which are finished with a cording, beneath this being a band of narrow gold braid, which is likewise carried round the zouave above the coins.

The armholes of the zouave would be corded and finished with gold braid, or a handsome design worked in gold braid could entirely decorate this upper bodice.

The sleeves of yellow are drawn up on the shoulders, and gold bangles with chains decorate the arms, or various coloured ribbons forming long loops and ends can be substituted if preferred.

The hair must be dressed high with a Spanish comb, over which the lace Mantilla is arranged, a couple of yellow or red roses being placed at the side, then the ends of the Mantilla secured on the left shoulder with more flowers. Stockings and shoes, either of yellow, red, or black, to correspond with the dress, while the tambourine would be tied up with gay-coloured ribbons. In place of this tambourine, a few roses, or a fan could be carried.

The pattern consists of half the skirt, entire scarf cut in two pieces, front first and second side piece back and sleeve for bodice, and back and front of zouave.

Quantity of 24-inch satin for skirt and bodice, 9 yards; for scarf and zouave, 5 yards.

Flat pattern, 1s.; untrimmed, 2s. 6d.; trimmed, 6s. 6d. from

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No. L 74.—Fancy Spanish.

No. L 75.—MAGPIE.

THIS costume would be carried out in white silk, or satin and black velvet, or black and white sateen could be employed, the stockings being of black and white stripes, with patent leather or black satin shoes, and gloves of black suède kid.

It proves a particularly attractive model, the black against the white forming a splendid contrast. The foundation skirt of white lining is cut as a gored front, side gore, and back breadth covered with alternate 9-inch bands of velvet, and 10-inch kilts of silk, each taking a width of 24 inch silk, which can lined with leno previous to kilting up, as it sets it out firmly. The entire skirt is alternate kilts and plain bands, five or six of each, then the pointed bodice of white silk is laced down the back, and the open neck trimmed with velvet cut on the cross and folded as a bertha, finished in the front with a bow of ribbon. Quite small white silk sleeves are added, these being tied up with black velvet, and on one shoulder is a Magpie. A black and white fan would be correct. The little cap is extremely becoming, and this to correspond with the dress, has the left side black and the right side white, lined with something stiff, covered with white sarcenet, then the crown is dented in lengthways from back to front, by pressing it with the hand in boat-shape.

The pattern consists of eleven pieces, front, side gore, and back of skirt, front, first and second side pieces, back, bretelle, and sleeve for bodice, and two pieces, which form the entire cap.

Quantity of white, 24-inch, 8 yards; quantity of 22-inch velvet, $3\frac{1}{2}$ yards.

Flat pattern, 1s.; untrimmed, 2s. 3d.; trimmed, 6s. 6d.; from

WELDON'S LADIES' JOURNAL OFFICE,

7, SOUTHAMPTON ST., STRAND, LONDON.

No. L 75.—Magpie.

No. L 76.—GIPSY.

THE following would make a picturesque Fortune Telling Gipsy; or in place of the cards, a tambourine, bound with bright-coloured ribbons, tied in long loops and ends, might be carried.

The skirt shown in the illustration is of Algerienne striped material, with the tunic of bright red merino, red velveteen bodice and white chemisette, or it could be carried out prettily as a red petticoat and dark green or navy drapery, with which the velveteen bodice would match. A red skirt with yellow drapery and black velvet bodice would form another taking dress.

The skirt is fitted over the figure in front by means of a dart, and from here the fulness pleats regularly. The drapery is arranged with four upward pleats each side, which join between the side seam and back of the skirt, where also joins the tunic back, this being arranged in two upward pleats to pouf it, while directly in the centre of the back, just below waist, two upward pleats are arranged, then the fulness falls unconfined to the skirt edge, and both the tunic and skirt are put into the one waistband.

The white chemisette is of fine cambric, gathered round the neck into a narrow band, edged with a tiny goffered frill, the fulness of the waist being gathered into a band of the required size, while the sleeves also gather into the armhole, and the wrist part turns back just above the elbow. The velvet bodice is cut square back and front, and with a short curved basque, the fronts lacing down which fits it perfectly into the figure. The stockings would match the bodice, and dainty little buckle shoes of patent leather complete this attractive character.

The hair is worn curled carelessly over the forehead, and either curled or plaited down the back, then a bright-coloured silk three-cornered handkerchief is tied over the head, the centre point coming to the forehead, with the other two ends tied in a knot under the chin. A few cards would be carried in the hand. This costume is best suited to an attractive brunette.

The pattern consists of three pieces for the skirt, chemisette, and sleeve, back and front of tunic, front two side pieces, and back of bodice, and the head handkerchief.

Quantity of 24-inch striped for skirt, 5 yards; cachemire for drapery 2½ yards; velveteen, 1½ yards; cambric, 36 inches wide, 3½ yards.

Flat pattern, 1s.; untrimmed, 2s. 3d.; trimmed, 6s. 6d.; from

WELDON'S LADIES' JOURNAL OFFICE,

7, SOUTHAMPTON ST., STRAND, LONDON.

No. L 76.—Gipsy.

No. L 77.—WAITING MAID.

THIS is a charming character for a blonde or brunette, the colour of the dress being varied to suit different complexions, while sateen or cotton-back pompadour satin would serve for the skirt and tunic, and the bodice would be of velveteen laced over a satin front, which would match the foundation of the pompadour. Then the collar and cuffs are of fine linen or cambric, edged round with a narrow plissé of lace, while the muslin apron is bordered with a frill of same, or of lace. The skirt consists of a gored front, side gore, and back breadth of the pompadour, over which is a smart little tunic, this being pleated four times in the front, just beneath waist, and four times at the side previous to joining into the side seam; then the back is draped by two deep downward pleats, while in the centre it is twice caught on the skirt by placing the single hole in the drapery over the corresponding single hole in the skirt; whilst a little lower down the corresponding two holes are placed together and secured, thus draping it very fussily. The waist of the tunic back is pleated with the skirt back and both put into the waist-band. The bodice has a vest joined in with the shoulder and under arm seam and this would be of satin to match the groundwork of the pompadour, hooked down the centre, and over which the velveteen fronts lace, the square neck having a dainty little roll-back collar of muslin edged either with a narrow plissé of same or of lace, with which the turn-back cuffs correspond. On the side is worn a spray of flowers, and encircling the throat is a narrow velvet tied in a tiny bow.

The apron of muslin has a small pocket on one side, edged round with a frill and finished with a tiny bow, the waist pleating or gathering over which the bodice is arranged.

Silk or cotton stockings to match bodice, satin shoes to match ground of pompadour, or patent leather ones are correct.

The mob cap of muslin, trimmed with a velvet bow at side is gathered all round, a few inches in from the edge, to form a smart little frill, while a wig of white hair greatly enhances the effect of this pretty style.

The pattern consists of 17 pieces, front, side gore, and back of skirt, front and back of tunic, apron and pocket, waistcoat, front, first and second pieces and back of bodice, cuff, upper and under sleeve, collar, and entire mob cap.

Quantity of velvet, 2½ yards; pompadour, 13 yards; muslin, 1¾ yards; satin ½ yard.

Flat pattern, 1s.; untrimmed, 2s. 3d.; trimmed, 6s. 6d.; from

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No. L 77.—Waiting Maid

No. L 78.—DOCTOR OF MUSIC.

THIS robe is usually made of white corded silk, although satin, alpaca, or sateen could be employed with facings and trimmings of deep red corded silk.

Very little skill is needed in making this costume, as it is simply a full front and back, with the large open sleeve cut into the shoulder, and fitted with a small gusset, all gathered round the neck into a narrow band, then the fronts are faced back with red silk, as shown in the pattern by a dotted line. The sleeve is faced also with red, and falls in bell shape, it being inserted from the neck and joined to the front by five notches from whence you stitch the two together, as far as the two notches, where the gusset joins in.

The back is joined to the sleeves by six notches, stitched from these to the four notches where the gusset joins on, as shown by four notches, then the three notches in gusset, and the under-part of sleeve are joined together, after which the upper part of sleeve is joined to gusset by one notch. This prevents the sleeve tearing when on, and gives freedom to the bend of the arm. The hood has to be entirely of white silk, lined throughout with red silk, the entire pattern being given, and you commence to join it up from the three notches, running it together round the arm shape piece and across the bottom part, measuring about 9 inches across. Then up the side as far as the two notches, then the narrow points in front join round the neck with a hook or button, as shown by one notch. The hat has to be made upon a stiff cardboard foundation, on to which black cloth, corded silk, or velvet must be neatly glued, the two arched-shaped pieces forming the head being also arranged upon a stiff foundation, lined inside with sarcenet, and finished round the edge with a narrow band of red satin, with which the silk tassel corresponds. This robe can also be made entirely of red silk, when the hat would also be red, and as far as the under-dress is concerned, any plain black gown would do, with tight-fitting sleeves.

The pattern consists of front, back, sleeve, gusset for sleeves, entire hood, and three pieces to form the hat.

Quantity of 24-inch silk, 12 yards; red silk, 5 yards; black silk for hat, ¾ of a yard.

Flat pattern, 1s.; untrimmed, 2s. 3d.; trimmed, 6s. 6d.; from

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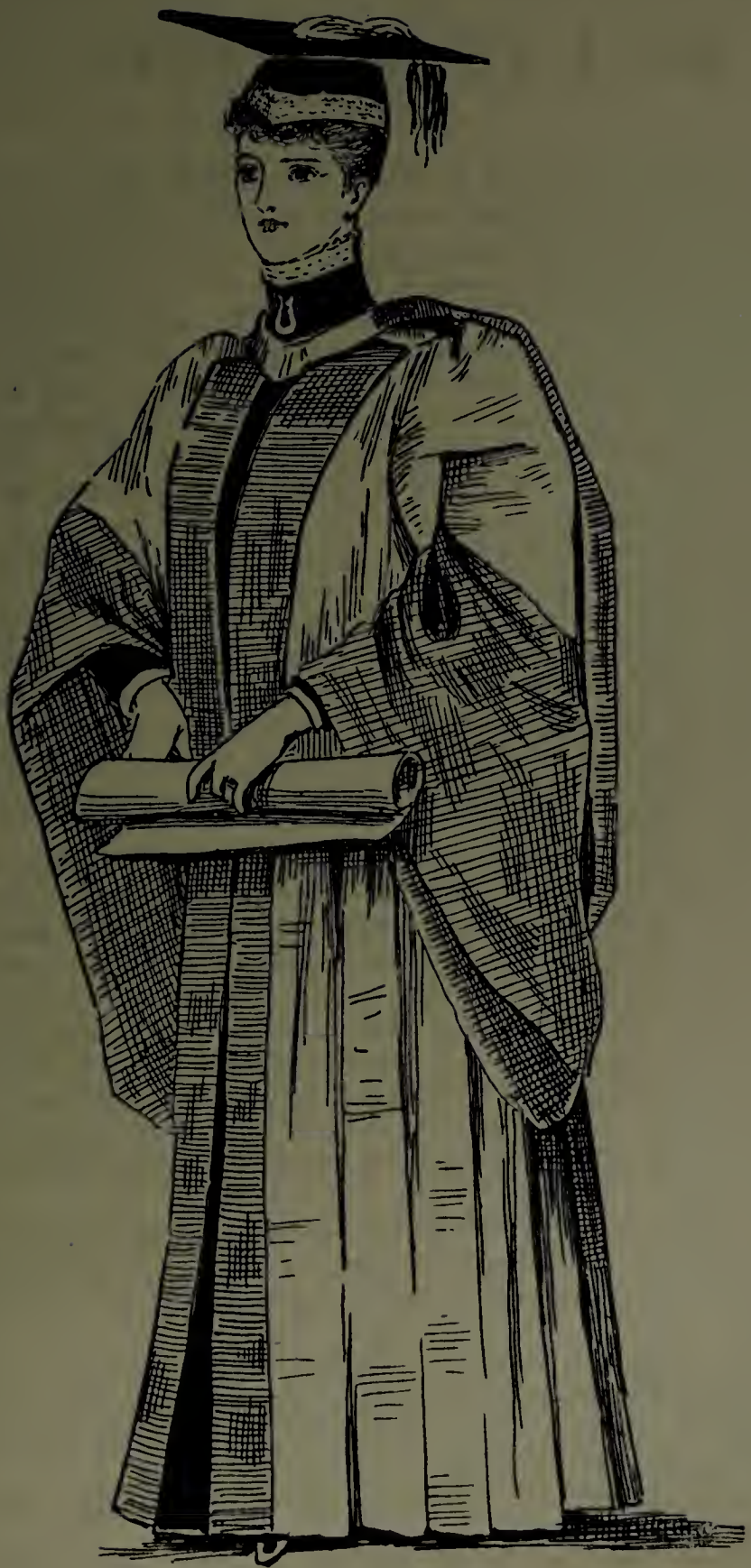

No. L 78.—Doctor of Music.

No. L 79.—DOROTHY.

THIS charming character is from the comedy opera of the same name, by Messrs. Cellier and Stephenson, and will be found an extremely becoming dress. Any colours preferred could be used in its reproduction, a pretty shade of pearl grey, or a delicate fawn, looking well in cachemire, satin or silk, with the skirt striped with rows of deep crimson velvet, which also laces the charming little bodice. The skirt, half the pattern of which is given, is cut all in one piece, two hip darts shaping it nicely over the front, while from the side across back the fulness is disposed of in wide pleats, then eight rows of deep crimson ½ inch velvet are run on, or they may be carried up to the waist if desired.

The panier and drapery over back are cut in one piece from cachemire, set in thirteen pleats round the waist, which commence from the two notches in the waist of skirt, all pleats falling towards the back, where it is caught up just below waist by two upward pleats, and on the hip will be found a single hole, 3 inches from the waist, on the fourth pleat, to which the corresponding hole in the panier must be secured, then on the fifth pleat, 5 inches below waist, will be seen two holes, to which the two holes in the panier must be placed, thus draping the panier most gracefully.

The bodice of cachemire has a pointed basque back and front, made quite short on hips, the fronts being laced with red over a full pleated plastron of white muslin, this being fulled on to the fitted lining vest, which joins in with the shoulder and under-arm seam, and hooks invisibly down the centre. The square neck has a turned back frill of goffered muslin or lace, a deeper frill of same bordering the elbow sleeves. From the right side is suspended a piece of muslin, about 18 inches wide, and sufficiently long to reach nearly to the edge of skirt, bordered all round with a goffered frill, and tucked into the waist-band under the bodice basque. Grey or fawn stockings and small patent leather shoes.

The hair should be curled over the forehead, and the back arranged in ringlets, tied up with a piece of red velvet, while the hat can be any large shape preferred, trimmed with red velvet and poppies, or muslin and poppies.

The pattern consists of half the skirt, front and back panier cut in one piece, muslin for apron, worn at the side, bodice front, first and second side pieces, back, two parts of sleeve, lining vest, full gathered piece for putting on same in front.

Quantity of cachemire, for entire dress, 6½ yards; narrow velvet, 26 yards; muslin, 1 yard.

Flat pattern, 1s.; untrimmed, 2s. 3d.; trimmed, 6s. 6d.; from

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No. L 79.—Dorothy.

No. L 80.—BERENGARIA.

RICH materials are suited to this character, which is illustrated in a brocaded satin robe, and velvet cloak lined satin.

The bodice cut low at the neck is merely shaped to the form by one dart, and it would hook behind, then joined on to the short round basque is a full skirt of brocade, headed with a velvet girdle handsomely embroidered with gold thread and jewels. The under-sleeve of brocade is close-fitting to the wrist, where it is finished with an embroidered band, and over this is worn an open hanging sleeve lined with satin to match the principal colour in the brocade.

The velvet, plush, or satin cloak, would be lined throughout with silk or satin, and bordered with a handsome embroidery, or ermine would be equally correct. This cloak is fastened on either shoulder with a jewelled brooch.

The hair is worn flowing over the shoulders, and a crown completes this costume, although a long veil of gauze or net suspended from the crown and flowing over the cloak is often seen.

Silk stockings and suède kid shoes would be worn to match the principal colour in the dress.

Quantity of brocade, 16 yards; velvet, 5 yards; silk, 8 yards.

Flat pattern, 1s.; untrimmed, 2s. 6d.; trimmed, 7s. 6d; from

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No. L 80.—Berengaria

No. L 81.—MERMAID.

THIS character suits a blonde with long hair, which is worn flowing over the shoulders, while in the hands would be carried a mirror and silver comb.

For the full under-skirt pale green soft silk, muslin, or veiling would be employed, while for the bodice and tail silver grey or shrimp-pink silk would be suitable, the trimming being of seaweed and shells. The full skirt gathers all round the waist into a band of the required size, then the tight-fitting bodice has the tail joined on from the hips as a basque, this necessitating a substantial foundation lined silk, while the fish scales are inserted of scalloped silver-grey silk, mounted on muslin, and arranged so as to over-lap each other, as clearly illustrated.

In shrimp-pink, or shot grey and pink, or pale green and pink silk this tail would look very attractive, or it might be arranged with tinsel, &c., then brought from the left side across the hip is a spray of seaweed and shells to correspond with that trimming the neck.

Flesh-coloured silk gloves could be worn, while the stockings and shoes would be of pale green.

The pattern consists of half the skirt, half the tail, front, two side pieces, and back of bodice.

Quantity of 24-inch silk for skirt, 10 yards; for bodice and tail, 7 yards.

Flat pattern, 1s.; untrimmed, 2s. 3d.; trimmed, 6s. 6d.; from

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No. L 81.—Mermaid.

No. L 82.—FOLLY.

OUR arrangement of Folly is a particularly pretty one, and may be carried out in any pretty shades of silk or satin, as follows:—Tulle skirt of a yellow shade, with under-points of black satin, and upper-dress of yellow, the points round neck being alternate yellow and black, or black tulle skirt, with yellow under-points and black upper-dress. Another pretty combination would be a red skirt and over-dress with black under-points, or a pale pink skirt and upper-dress with pale blue under-points, and silver bells, or entirely in bright red, as it is often seen. Two shades of mauve would look equally charming, or a fawn tulle skirt with emerald green under-points, fawn silk upper-dress, and alternate green and fawn points round square neck. Royal blue and bright red would combine prettily, or silver grey and royal blue.

There should be three or four full under-skirts of tulle, our pattern giving exactly one half of the skirt, then the fitted lining, which consists of back and front, has the points covered with satin, and tipped with silver or gold bells.

Over this princess lining foundation the upper-dress is arranged, this also being cut in points, which fall exactly between those on the lining, and these are likewise edged with tiny bells, then the back laces down the centre. The square neck is trimmed with alternate points of black and yellow, or whatever two colours are employed for the dress, each point bearing a bell, while a quilling of black lace forms a finish. Quite small sleeves are worn of the same colour as the upper-dress.

The cap consists of two parts, one side being of black reversed with yellow, the point being nicely filled with wadding, then finished with a bell. This cap must be made up on stiff net, and a wire or stiff band put round the headpiece, then lined with sarcenet. Silk stockings to match the upper-dress, with satin shoes to match the under-points. Bracelets of silver or gold, according to what bells are employed; while silk gloves to match the upper-dress would be correct, and these could be tied up with the two coloured ribbons, or even headed with armlets of silver bells. In the hand is carried a Punchinello, with bells mounted on a gold or silver stick finished with two coloured ribbons to match dress. Powdered hair or a white wig always looks best for this character.

The pattern consists of ten pieces—viz., half the full skirt which gathers all round waist, princess pointed lining back and front, princess pointed upper-dress front, round side piece and back, small sleeve, pointed bertha, and two pieces for cap.

Quantity of tulle for 3 skirts, 12 yards. Silk for under-points and one side of cap, 4 yards; silk for upper dress and reverse side of cap, 7 yards.

Flat pattern, 1s.; untrimmed, 2s. 6d.; trimmed, 7s. 6d.; from

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No. L 82.—Folly.

No. L 83.—LA POMPADOUR.

SILK or satin should be employed for this charming character, although it would reproduce nicely in sateens or chintzes.

The petticoat would be of pale pink, blue, mauve, or lemon coloured satin, bordered with a full box-pleated ruche of same, or lace would form a light and effective trimming. It is a perfect Watteau over-dress, which should be reproduced in brocade to match, or form a good contrast to the satin skirt and lining of the full panel fronts, while the trimming which is brought down each side of the lace plastron, and continued down the entire length, as well as along the edge of the panel, can be of pleated silk, lace, or fancy gimp. This dress requires making up with care, and must also be worn over a long-waisted high pair of corsets, to give length to the waist and the quaint look so bewitching in the gowns of this period. Join the side panel to the back, as denoted by 6 notches, then pleat the superfluous fulness on either side of the back just below the waist, underneath in one pleat each side, the extra depth in the centre being intended for the Watteau pleat, and which must be lined satin, then set in pleats to fall from the centre of the back, after which the top is joined to the neck, as denoted by 5 notches. The centre seam of the bodice back is stitched up in the usual way, as the Watteau pleat is quite independent of it, and is simply attached at the neck after the bodice is made. The bodice front, cut with a decided pointed basque, has a plastron of satin let in, which can be sewn to the left front, while the right front would hook over on to it, then eyelet holes are made in each front to permit of lacing them over the plastron, the neck having a narrow quilling of lace round it, finished on the bosom with a cluster of roses.

The bodice is lined and made up in the usual way, joining the first and second side pieces to it, after which the seams must be opened, pressed, overcast, and thoroughly well boned, so as to retain the long-waisted effect. Finish off the basque nicely, then join the side piece to the back, and which will be found to come an inch or two beyond the depth of the side seam. Now the top of the side panel from the four notches has to be gathered up to the side of the waist, and put into a narrow band, so that it can be caught to the seam of the bodice inside at the waist, till you bring the three notches in front of gathered panel to the three notches in bodice front, thus so far completing this attractive toilette. Sleeves finished with lace.

Silk stockings and dainty satin shoes to match the petticoat. Round the neck is worn a lace ruffle, finished with rose-buds.

Powdered hair or a white wig, and a small wreath of roses on left side, while lace mittens, silk, or suède gloves would be correct, preference being given to dainty silk mittens, to expose the white jewelled fingers. Watteau fan.

Quantity of 24-inch silk, 12 yards; brocade, 14 yards.

Flat pattern, 1s.; untrimmed, 2s. 6d.; trimmed, 8s. 6d.; from

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7, SOUTHAMPTON ST., STRAND, LONDON.

No. L 83.—La Pompadour.

No. L 84.—Mdme. FAVART.

THIS attractive and well-known character would be carried out in bright green and red cloth or merino, the drapery and corselet bodice being of the green, showing a chemisette with full sleeves of white cambric, while the skirt would be of a bright red merino.

The under-skirt is cut in two pieces, the front part being gored over the figure, while the fulness at the back is gathered or pleated into the waist. This under-skirt could well be of lining, faced up about half-way with material. The entire pattern of the tunic front is given, as it is arranged differently on either side, the right side joining perfectly straight on to the back, while the left side is raised to the hip close to the waist by three pleats, which drape it over the skirt as a box pleat, the side then joining to the back, which has the waist gathered into the waist band. Bordering the tunic is a fancy embroidered band, or, if preferred, a cross band of velvet might be laid on, or the tunic merely turned up and machine-stitched. The corselet bodice cut to the waist joins in with the same band as the tunic, and the neck is cut square to show a fine cambric chemisette, which is gathered into the neck-band, and the fulness confined round the waist-band under the corselet bodice by a tape. The sleeve is full, and comes from the neck of the chemisette, as shown by the notches. The wrist part is gathered into a band, which is pushed up the arm to the elbow, so as to show the lower part of the arm. Round the neck a bright-coloured silk handkerchief is knotted, above which is worn a row of pearls or coloured beads. Arranged over the head is a striped silk handkerchief brought plain over the forehead, and the ends secured at the back with a fancy pin.

Fine red woollen or cotton stockings and tan-coloured or patent leather shoes should be worn.

The pattern consists of the front and back of the under-skirt, entire front and half the back of the tunic, front, back, and side piece for the corselet bodice, front, back, and sleeve for the chemisette, and the entire scarf for the neck and headdress.

Quantity of 24-inch material for drapery and corselet, 5 yards; of 24-inch material, for under-skirt, 2 yards; quantity of 36-inch cambric, 2½ yards.

Flat pattern, 1s.; untrimmed, 2s. 3d.; trimmed, 6s. 6d.; from

WELDON'S LADIES' JOURNAL OFFICE,

7, Southampton St., Strand, London.

No. L 84.—Mdme. Favart.

No. L 85.—CARNIVAL.

HERE is given a very picturesque design for red, black, mauve, green, or white velveteen, or satin, trimmed with gold balls, this dress making up exceptionally well for a very fair girl, in black satin or velvet, while a brunette could wear deep orange or a brilliant red, thus arranged, with excellent effect.

The front is cut as an entire princess dress, but the back has only a short basque, on to which the full skirt part is closely gathered or pleated just beneath the waist, then joined in with the side is the scarf drapery which goes into five upward pleats, the upper edge turning in so that it can look as if folded round the hips as a scarf. This drapery extends across front and is secured on the left hip by six upward pleats, then the edge folds back twice to form the cascade effect, and gold balls or jet knobs entirely trim it. A bow of velvet, or a handsome clasp or buckle is placed over the fulness on the left hip. The neck and armholes are piped, then have narrow lace quilled on, ribbon velvet being twisted round the arm, tied in a bow.

The stockings, gloves, and shoes would match the colour of the dress.

The hat is extremely jaunty, and would be of velvet or satin like the costume, tied up at each point with velvet bows. The entire hat is given, and consists of four pieces marked crown front, crown back, front brim and back brim, all of which will have to be cut in very stiff buckram, the crown being covered with velvet and lined sarcenet, while the back and front brims must be covered either side in velvet on account of their turning up. It would improve this character greatly if a white wig could be worn, with masses of curls down the back, tied with velvet to match the dress.

The pattern consists of four pieces, for the dress, princess front, short back, full gathered back and front scarf drapery, and four pieces for the hat.

Quantity of 27-inch velveteen, 11 yards; ball fringe, 6 yards.

Flat pattern, 1s.; untrimmed, 2s. 3d.; trimmed, 6s. 6d.; from

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No. L 85.—Carnival.

No. L 86.—JOAN OF ARC.

AN attractive representation of the Maid of Orleans can be carried out in either blue grey, black, deep purple, or deep blue velveteen, bordered with satin, on which narrow silver braid forms a design, while the *fleur de lys* could be embroidered in silver, and the long hose such as theatricals wear could be of fine wool, worn over one's ordinary stockings and heelless shoes, then to strengthen the hose, buy a piece of moderately thick leather, cut a sole out to the shape of the boot worn beneath the hose, and sew this sole neatly on. Another way to manage would be to cut the sole part away from the hose and bind them round, then put a strap under the foot to keep them down, and wear patent leather shoes, over which the hose would be worn as gaiters.

Under the over-dress or jerkin would be worn short satin trousers made up on a firm lining foundation, and the waist secured into a band, while the legs would be hemmed, and an elastic run in to keep them firmly round the legs. The jerkin would be of black, grey, purple, or blue velvet, trimmed up the sides, and along the edge of the basque with a 3-inch band of satin to match the velvet, and on which a design is worked with narrow silver braid, then surrounding the hips is a belt of the same, or this may be hired with the sword, helmet and standard.

The neck is a trifle low and trimmed to match the edge of jerkin, with which the wrists of sleeves correspond, while an epaulette of velvet is joined in with the sleeves. The gauntlet gloves would be of black, tan, white, or grey, and the helmet is mounted with white feathers. The standard could be made, if desired, of white silk, on which silver *fleur de lys* would be embroidered, while the stick could be painted black, white, or covered with silver paper.

The flap of the jerkin, back and front, would be lined with satin.

Another way of dressing the Maid of Orleans would be to dispense with the satin drawers and wear the usual petticoats to the knees or just above them, over which would be a skirt of white cachemire, kilted evenly all round and finished with a deep hem, above which run on three or four rows of silver braid, or work a design to match the jerkin. This kilt would come a few inches longer than the jerkin, and it could even be of blue or red cachemire, if preferred, all depending upon the colour used for the over-dress; the long theatrical hose could then be dispensed with, and merely gaiters of cloth worn over patent-leather shoes.

Quantity of 24-inch satin, 3 yards; velveteen, 4 yards.

Flat pattern, 1s.; untrimmed, 2s.; trimmed, 6s.; from

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7, SOUTHAMPTON ST., STRAND, LONDON.

No. L 86.—Joan of Arc.

No. L 87.—BRITANNIA.

THIS would be reproduced in red, white, and blue cachemire, and would form a very imposing figure in a ball-room. To make it still richer, red, white, and blue satin could be employed, or it would reproduce successfully in the beautifully soft silks sold by Messrs. Liberty and Co., Regent Street, W.

The dress itself consists of a full Grecian-like robe of red, cut with a full front and back, and after joining up the shoulder the neck is gathered to the required size and put into a narrow band. The fulness of the waist can be gathered on to a band arranged from the inside, or it can be merely retained by a girdle or waist-belt. The under-scarf of white, secured on to the shoulder, has its edge turned in, then it pleats twice towards the front, beyond which two more pleats are made toward these, a few inches beyond which a lengthway fold is made to fall to the front, thus arranging the longest or under cascade and double box-pleat, clearly shown in the illustration, coming from the right shoulder, where it is secured. This scarf goes into two small pleats to fall towards the centre, then it is carried round the hips and arranged in three upward pleats, and when the dress is worn this scarf is secured to the left side by a couple of hooks.

The upper-scarf arrangement of blue, folds backwards and forwards six times to arrange the upper cascade from the right shoulder, after which two pleats are made to fall towards this cascade and one pleat from it, thus bringing a box-pleat down the centre, all this being secured on the right shoulder; the upper edge is then turned in and gathered, so that it can be hooked on the left shoulder rather towards the back. The blue cloak is also gathered and secured here, and again on the right shoulder, where it gathers and folds back three times to give a cascade effect. This dress needs nicely arranging, and for a tall, graceful figure is a very attractive character. It could also be reproduced entirely of white cachemire.

Quantity of red cachemire, 5½ yards; white, 1¼ yards; blue, 3 yards.

Flat pattern, 1s.; untrimmed, 3s.; trimmed, 8s. 6d.; from

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No. L 87.—Britannia

No. L. 88.—NORWEGIAN FISH GIRL.

THIS is an inexpensive yet attractive dress for a fancy or calico ball, and would consist of a skirt of woollen material in a neutral tint, bordered with a band of red or black velvet to correspond with the bodice. The skirt would look well in red or grey trimmed black velvet, or a faded green serge would look well trimmed with a brighter green velvet. The skirt cut full is gored over the front so that it sets flatly under the apron, and from either side the fulness is pleated or gathered, throwing the greater fulness to the back. It is then put into a waistband, while the inferior edge is finished with a band of black velvet.

The apron can be of a gay piece of brocade or silk, something that will form a good contrast to the colour employed for the dress.

The waist of the apron has ribbon strings from either side which tie behind. This apron could also be of linen, ornamented with cross-stitch embroidery, or else with a band of Turkey red twill.

The corselet of velvet to match that employed for the band round the skirt is short-waisted and worn over a chemisette of fine white lawn, which gathers at the neck, over which a Norwegian necklet is displayed, and fancy beads border the neck of the corselet. The sleeves of lawn are full and gather into the armhole, also the wrist, where they are confined to the arm by a band.

The stockings can be striped or plain woollen ones, and the shoes of leather, either black or tan. The headdress consists of a fancy coloured handkerchief, or a piece of soft silk to contrast well with the dress, and it is simply brought round the head, as clearly illustrated, and the ends secured behind with a fancy pin. In the hand would be carried a small basket of fish, while mittens can be worn if desired. The pattern consists of half the full skirt, half apron, front, and back of corselet, chemisette, full sleeve, and entire headdress.

Quantity of 27-inch material for skirt, 5 yards; velveteen, 2 yards; muslin, 3½ yards; for apron, 1 yard; for headdress, 1 yard.

Flat pattern, 1s.; untrimmed, 2s. 6d.; trimmed, 6s. 6d.; from

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No. L 88.—Norwegian Fish Girl.

No. L 89.—DRESDEN SHEPHERDESS.

A CHARMING character for blondes or brunettes, the hair being covered by a powdered wig falling in loose curls over the shoulders, small satin hat with a wreath of roses, or a cluster of pink roses might be worn in the hair if preferred.

The petticoat can be of pink satin, silk, or sateen, with bunched-up overdress and bodice of pompadour, satin, or sateen, or the petticoat of crême, or a pretty maize shade, would look well under a pink pompadour top piece; or pale blue combined with pink.

A pale pink petticoat, with a delicate green pompadour over-dress, looks charming. This same sketch would serve for White, Pink, or Blue China, by dispensing with the apron, crook, lamb, and hat, the hair being decorated with a wreath or cluster of white or pink roses. WHITE CHINA would be carried out entirely in white satin or sateen trimmed white roses. PINK CHINA would be dressed entirely in pink satin, silk, or sateen trimmed pink roses; while BLUE CHINA would be arranged in blue sateen or satin, with plates printed upon it, and a flat hat in plate shape would be correct made of blue satin or sateen.

For a Dresden Shepherdess our sketch is most unique, with its dainty little skirt cut in one piece, shaped over the hips by darts, the fulness of the back being pleated into the waist, and the edge finished with a gathered frill, or sometimes three flounces are worn, one being of pale yellow, headed with pale pink and green. The over-dress of pompadour material is cut with the front and back in one piece, gathered all round the waist, commencing two inches from the centre of the front; then to raise the side *en panier* it is gathered lengthways, as shown by a dotted line, as far as the hole which heads this line, drawing it up to $3\frac{1}{2}$ inches, then it is secured on to the skirt, where will be seen a hole to denote where the panier has to be secured, and over which a bunch of pink roses and ribbons is arranged. The back is raised in the centre just beneath the waist by two small upward pleats, which bunch it up very prettily.

The pointed bodice has a vest joined in with the shoulder and under-arm seams, which hooks down the centre, then the pompadour fronts lace over this, the creamy white muslin fichu, which is folded round the neck, having its ends brought down to the waist previous to lacing the fronts, and on the chest is a cluster of roses. Elbow sleeves bordered with a frill of lace, which also finishes off the muslin apron. A silver crook and lamb are carried in the hands.

Silk stockings and shoes to match the petticoat, and either silk or kid gloves or mittens will suit this character.

Quantity of brocade, 8 yards; silk, 5 yards; lace, 3 yards; muslin, $1\frac{3}{4}$ yards.

Flat pattern, 1s.; untrimmed, 2s. 6d.; trimmed, 6s. 6d.; from

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No. L 89.—Dresden Shepherdess.

No. L 90.—RUSSIAN PEASANT.

THIS is a very becoming and attractive character, which would be carried out with a ruby cachemire or woollen skirt, bordered with a cross band of deep blue or black velveteen, on which an embroidered design would be executed in gold thread.

The skirt-waist is plain a few inches either side of the centre of the front, from whence it gathers all round, throwing the greater fulness to the back. The apron, of linen or cambric, would be trimmed with Russian lace, headed with cross-stitch embroidery worked in red and blue, or all one colour, then the waist is gathered into a narrow band.

The bodice, of blue or black velveteen, opens V-shape at the neck to expose the chemisette, and it is trimmed with a narrow gold braid or embroidery.

The velveteen sleeve, after having the seam on the inside of arm stitched up, is lined with red silk, and joins into the armhole of the bodice as usual, then the opening through which the arm passes is turned up on the right side and the gold trimming laid over it, which is again repeated on the extreme end of the sleeve. The chemisette, of fine cambric, muslin, or nansook, is cut with a full front, back, and sleeve, this last-named joining into the shoulder as denoted by the notches, then the under-arm seam is stitched up in the usual way, and the wrist gathered into a narrow band to button round the arm. The neck is gathered to the required size and put into a very narrow band, likewise the waist. Encircling the waist is a gold cord, red or blue silk girdle, tied in front and finished with tassels, while round the neck are two rows of pearls. Head-dress of white cambric is edged all round with a narrow goffered or pleated frill, and in front a design in cross-stitch is worked to match the apron. This embroidered piece of cambric is mounted on a stiff foundation, cut with a small round crown and deep band, and in each will be seen two notches. Place the two notches of the foundation brim to those in the crown, which denote the centre, and which bring the join in the brim directly behind. The hole in the brim in front denotes where to place the corresponding hole in the embroidered cambric, and from here on either side the cambric is secured to the edge of the foundation brim as far as the notch. A box-pleat is then made on either side, as denoted by dotted lines, and which at its lower edge measures about $5\frac{1}{4}$ inches across, thus bringing the long side of the head-dress to fall over the ears and shoulders. Gold earrings; blue or red worsted stockings and patent leather or glacé kid shoes.

Quantity of 27-inch red material for skirt, 5 yards; velveteen for bodice and band, 3 yards; of 36-inch cambric for cap, chemisette, and apron, 5 yards; of 22-inch red sarcenet to line sleeves, $1\frac{3}{4}$ yards.

Flat pattern, 1s.; untrimmed, 2s. 6d.; trimmed, 8s. 6d.; from

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No. L 90.—Russian Peasant en Fête.

No. L 91.—WHITE CAT.

THIS makes up extremely attractive in shaggy white plush, which forms the entire dress, the under-skirt being of lining faced up with plush and a pleating of lace showing just beneath the over-dress, this being in polonaise form simply raised on the hips by three pleats, while the back is cut with a short basque, on to which the full skirt part is set in organ pleats or else gathered and turned over. This would lace or hook invisibly down the back, so as to give it as much as possible a skin-like effect. The sleeve is quite close-fitting, and comes right over the hand to the knuckles, a thumb-piece being let in after the style of a mitten, while to shape the wrist part closely, it is laced down the inside or palm part, which gives it a perfect skin-like fit. The thumb-piece is joined in by one notch, while two notches join the two parts of sleeve together, and which must fit the arms as closely as possible to be wearable. The neck is finished with a band collar, then a pink or blue ribbon suspends a small silver bell, and a ball of worsted is carried in the hand. The head is quite covered at the back with a fitted cap of white plush, this entirely covering the neck, with the ends brought round to the front, and secured under the chin, leaving only the face and a little of the curled hair exposed. Each side of the front peak will be seen a half-diamond shape cut, into which the ear-piece is inserted, the ends being folded under on the inside and secured, thus forming a most perfect ear arrangement, which can be lined with the palest of pink sarcenet to represent the fleshy part of the inside of the cat's ear. Silk stockings, and plush, velvet or satin shoes. This could also be arranged in black or brown shaggy plush, as well as in white satin with the cap of fur; but entirely of shaggy white plush the effect is excellent. The pattern consists of twelve pieces—front, back and side gore of skirt, polonaise front, back and skirt part to gather on short back, collar, upper and under sleeve, thumb-piece and half cap which consists of one side and one ear-piece.

Quantity of 24-inch plush, 12 yards.

Flat pattern, 1s.; untrimmed, 2s. 6d.; trimmed, 6s. 6d.; from

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No. L 91.—White Cat.

No. L 92.—AMY ROBSART.

HANDSOME materials are required for this dress, which is of an Elizabethan character. The under-skirt would be of pink satin striped lengthways with bands of narrow gold braid, or a handsome brocaded striped silk could be employed with equal success. The under-skirt is cut with a gored front, side gore, and back breadth, over which a full skirt of brocaded satin or velvet is arranged, this being gathered all round the waist, throwing the greater fulness to the back.

The bodice of brocade is cut with a pointed basque back and front, sloped quite short over the hips, the plastron which is let in being of the same material as the skirt, or it could be quilted and jewelled. Arranged round the neck is a high collar tapering off to a decided point in front, and which would require to be made of stiff material, and wired round the entire edge, then covered on the outside with brocade and lined with silk, over which pleated lace is arranged.

The under-sleeve of satin fits closely to the arm, and comes fully down to the wrist, where it is finished with a lace ruffle. The hanging sleeve of brocade is lined with satin, and bordered with two rows of narrow gold braid; then from the extreme point it is joined together as far as the two notches, from whence it is left open for the arm to come through. Joined in with the shoulder is a small *pouf*, which completes this attractive dress.

The cap of velvet, to match the principal colour in the brocade, has a Marie Stuart front, which would be cut in velvet and mounted on a stiff net, then wired all round the edge, and lined with silk, after which a row of pearls is sewn on the extreme edge, as clearly illustrated; the crown of cap is also of velvet and gathered to this Marie Stuart front, the back or part which fits into the neck should be hemmed, then an elastic run in to shape it closely to the head. The hair is worn ruched back over a cushion, and when the cap is put on, the point is bent over the forehead and the sides bent a little open, as clearly illustrated.

The pattern consists of a gored front, side gore, and back breadth for under-skirt; half the brocaded skirt front, two side pieces, back, plastron, two parts of sleeve, hanging sleeve, sleeve pouf and collar for the bodice, while the entire cap pattern is given in two pieces—viz., the brim and crown. Silk stockings and small satin shoes to match the dress must be worn.

Quantity of 24-inch satin, 8 yards; of 24-inch brocade, 10 yards; of 24-inch velvet for cap, ¾ yard.

Flat pattern, 1s.; untrimmed, 2s. 6d.; trimmed, 6s. 6d.; from

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No. L 92.—Amy Robsart.

No. L 93.—DUTCH GIRL.

THIS is one of those attractive characters that can well be arranged at home, while it is uncommon made in the style suggested. The moderately short skirt would be of Indian red cloth bordered with a deeper red band of velvet embroidered with gold, the waist being gored over the front, while from side to side across the back it is pleated or gathered into the band.

The corselet bodice would look well in electric blue laced over the white muslin chemisette, which consists of the front, back, and sleeve, this last-named joining to the back and front of the chemisette previous to being gathered up and put into a narrow band, while the waist is drawn in under the corselet bodice. The full muslin sleeves are gathered into a band which is worn just below the elbow, and in the right hand is carried a Dutch brown earthenware jug.

The full muslin or linen apron gathers into a narrow band which encircles the waist and either ties or buttons behind. A string of fancy beads is worn round the neck, while the hair, which is brushed up from the neck and face, is coiled on the crown, and finished with a fancy comb. Electric blue fine woollen or cotton stockings and tan-coloured shoes. Mittens would be most correct with this dress.

This dress could be reproduced in a dark terra-cotta and peacock blue, black and red, or brown of two shades, as well as orange and green.

The pattern consists of half the skirt, back and front of corselet bodice, back and front of muslin chemisette, full sleeve, and apron.

Quantity of electric 27-inch cloth, $\frac{3}{4}$ of a yard; of red 27-inch cloth $4\frac{3}{4}$ yards; of 36-inch muslin, 4 yards; of 24-inch velvet, 1 yard.

Flat pattern, 1s.; untrimmed, 2s. 6d.; trimmed, 6s. 6d.; from

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No. L 93.—Dutch Girl.

No. L 94.—PANDORA.

MATERIALS of a soft clinging nature are required for this character, such as cachemire, veiling, or soft silk, and preference should be given to white or cream. The butterfly wings would have to be hired, unless any one was ingenious enough to shape them out of wire, over which would be stretched cream gauze, painted in stripes with red and blue to form the veins, and bordered with lines of two shades of blue, while three dark patches should be given to the upper part of the wings, which should be tinged with crimson and gold. A good idea for colouring these wings can be gained from the butterflies sold for decorating scrap-books.

Half the pattern of the skirt is given, and this is cut very full to permit of it being gathered all round the waist into a band the required size. The over-dress is differently arranged on either side, therefore it necessitates giving the entire front and back, the first-named being fitted with an under-arm seam to shape it a trifle into the waist, and on the left side it is raised by four upward pleats, while the right side falling deeper needs only to be raised by three pleats, and when worn the soft nature of the material permits it to fall into numerous careless folds, as clearly illustrated.

The back is cut as a very full jacket, so that when the sash is folded round the waist this jacket is pulled up to droop over the waist in Garibaldi effect, as clearly shown in our illustration, just beneath the wing. The sash is simply folded round the waist, and tied once behind, then each end separated and pulled a little towards the side, where it would be secured with a safety pin. On one arm would be worn a gold snake bracelet, while in the hand would be carried a casket, which is supposed to contain all the evils bestowed upon her by Vulcan.

Silk stockings and sandals or small satin shoes without heels would be worn, and the hair, dressed in Grecian style, is ornamented with two bands of gold. Really, for this character a good figure and fair complexion are requisite, and it admirably suits a tall lady.

Quantity of 24-inch silk, 20 yards.

Flat pattern, 1s.; untrimmed, 3s. 6d.; trimmed, 8s. 6d.; from

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No. L 94.—Pandora.

No. L 95.—MASCOTTE.

AS this is supposed to be a rustic maiden of not too tidy habits, only ordinary woollen materials can be employed, the skirt being of striped skirting, brown and gold, or brown and pink, over which is worn a reddy-brown tunic of cachemire, in which one or two holes must be torn, or a slit made here and there, and darned with white cotton, while the edge of the tunic can be left unhemmed, as it is supposed to be a well-worn dress, one that has seen better days.

The tunic front is shaped over the figure by means of a dart, then raised on either side by three upward pleats, the tunic back being gathered into the waist, then the three notches at the side are brought up to the three notches at the waist as if making a long loop, and which gives the full drooping effect clearly seen in the illustration, while the side joins to the tunic front, and the waist is secured into the same waistband as the skirt.

The square neck bodice with narrow shoulder straps is of brown velveteen, carelessly laced in front, over a chemisette of lawn, the neck of which has a roll collar, while the waist is gathered into a band, over which it droops as a Garibaldi shirt would. The full sleeves gather into the armhole and then roll up at the wrist part over the elbows. Worsted stockings to match the dress, and small tan leather shoes.

The hair falls on the shoulders in loose curls, and the large hat, either of coarse straw or a Zulu hat, is trimmed wild flowers, and worn in such a way as will best suit the wearer.

In the hand is carried a stick, on which is suspended a small bundle tied up in a coloured pocket-handkerchief. This dress could very well be carried out in green over a green and gold petticoat, or in blue over a blue and gold petticoat, while, if preferred, the petticoat could be of velveteen, or the same material as the tunic. This being quite a rustic character, the dress must not be too precise, and better is it to use inexpensive goods.

Quantity of 36-inch skirting, 3½ yards; of cachemire, 3 yards; of 36-inch muslin, 2½ yards; of 24-inch velvet, 1½ yards.

Flat pattern, 1s.; untrimmed, 2s. 6d.; trimmed, 6s. 6d.; from

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No. L 95.—Mascotte.

No. L 96.—JULIET.

A CREAMY white brocade is best suited to this dress, although a pale blue brocade would be perfectly correct, in either case the trimmings being of gold and pearl embroidery. The pattern consists of a fitted waist-bodice fastened down the back invisibly with hooks and eyes, the rather low round neck being trimmed with gold thread and pearl bead embroidery, which again forms the waistband and fancy bag suspended from the left side. The skirt is full, and pleats or gathers entirely round the waist into a narrow band, which also takes the bodice, and over which is worn the embroidered belt or girdle.

The sleeve, made long and close-fitting to the wrist, has a pouf of satin at the elbow, beneath which is a band of embroidery. The hair is worn in curls or waves over the shoulders, with a small close cap of brocade studded with pearls, or a wreath of yellow marguerites would be equally correct.

Sometimes the full skirt of this dress is worn over a creamy white satin petticoat, so that the upper-dress of brocade can be raised through the suspended girdle, after the style shown by No. 100, Ophelia.

No jewellery is needed, save a narrow gold band bracelet, while the fan can be of white or peacock's feathers, and the tiny shoes should be of creamy white satin, embroidered with gold and pearls, showing white silk stockings. White silk mittens, or, if preferred, white silk gloves, but the former would be more correct.

The pattern consists of the back and front of skirt, front, side, back, two parts of sleeve, and pouf for bodice, the pocket suspended from side, and entire cap, which consists of two pieces, front and back.

Quantity of brocade, 16 yards; satin, 1 yard.

Flat pattern, 1s.; untrimmed, 2s. 3d.; trimmed, 6s. 6d.; from

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No. L 96.—Juliet.

No. L 97.—EVANGELINE.

THIS costume is of a Normandy peasant style, which is decidedly becoming and always proves such a successful dress, and one, too, that is quickly made without much expense. Soft shades of grey, especially blue-grey, dove or fawn, are best suited to it, although maize, pink, and blue are correct, still quiet colours are decidedly more in keeping with this character, and either merino, nun's-veiling, cambric, or such fabrics should be employed; white, grey, or dove-coloured cotton or sateen, spotted white, are sometimes to be had. I prefer Evangeline in a plain soft blue-grey gown either merino or veiling, white muslin or cambric apron, collar, cuffs, and Normandy cap, the stockings being of grey wool and dainty little buckle leather shoes, while suspended from the side would be a chaplet of beads and cross, and round the neck an old-fashioned gold cross worn on a narrow black velvet. Long gold earrings can also be worn, but this is quite a matter of fancy. The pattern consists of a gored skirt set plain into the waist in front and at sides, the back gathering into the remainder of the band, then the bodice which is tight-fitting and hooked or buttoned down the centre, has a plain round basque cut a trifle away in front, and as a finish to the neck a large collar of muslin, cambric, or fine linen is worn. The sleeve is in coat-shape with an epaulette of same material, then it rolls back to show a facing of muslin. The apron of muslin or cambric gathers at the waist into a narrow band of same tied or buttoned behind, then 10 inches from the waist down the sides a tape is sewn and which ties behind and raises the apron, in the style shown in our illustration. The hair must be neatly worn over the face, and arranged in a knot behind, or it could be made in two plaits tied up with ribbon to match the dress, or the ends of the plaits could be turned under and fastened under the cap. This is of pure white muslin, made strictly in Normandy fashion, with its close shape brim, which narrows off to a mere nothing at the back, and to which the crown is gathered across the front; the fulness between the notches in crown being drawn up to the width between the notches in brim and stitched together. From here the crown is sewn in plain to the brim to within an inch of the centre of back, where the remaining fulness is gathered in. A brown pitcher is carried in the hand.

The pattern consists of front, side gore, and back of skirt front, first and second side piece, back, two parts of sleeve, epaulette, and collar for bodice, half the apron, and entire cap, which consists of the brim and crown.

Quantity of 24-inch material, 10 yards; muslin, 2 yards.

Flat pattern, 1s.; untrimmed, 2s. 6d.; trimmed, 6s. 6d.; from

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No. L 97.—Evangeline.

No. L 98.—MILKMAID or PATIENCE.

THIS is an attractive and quickly-made fancy dress, for sateen, chintz, or floral satin, the skirt being cut with a gored front, side gore, and back breadth, which must be faced up a few inches with material, covered with broad box-pleats of fancy material, which may be replaced by kilts if desired. The short drapery of plain material gathers into the waist, and the lower edge rolls up, then is put into one pleat each side. The tunic back goes into seven small pleats at waist, at the side of which there is a wide dart, which has to be joined up by placing the three notches together, this forming the cascade effect, beyond which there is a small pleat, the side joining between the side seam and back of skirt, thus making all compact. From the left side of waist is worn a muslin apron, gathered into the waist, falling full down the side, as if it had been carelessly pushed away from the front. In the centre of the back, just below waist, two upward pleats are made, then where the one hole is shown in the tunic must be sewn a hook, so that when the bodice is put on, this drapery hooks on to its basque, in which the position of the eye is denoted by a small hole. The bodice is cut with a low neck in front only, and brought from the back, as denoted by one notch, is a fichu of plain material, or else of muslin or lace, either of which is so soft and becoming. This fichu folds round the neck, and pleats on the bosom under a bouquet of wild flowers, the fronts being laced down, while the elbow sleeves are faced up with plain material, and turned up in milkmaid style.

Any large shape hat can be worn, with trimmings of a simple nature, such as wild flowers, or a muslin scarf. Stockings to match the dress, and small leather or satin shoes.

A milking-pail or stool would be carried in the hand.

Quantity of plain, 1 yard; muslin for fichu and apron, $1\frac{3}{4}$ yards; fancy, 11 yards.

Flat pattern, 1s.; untrimmed, 2s. 6d.; trimmed, 6s. 6d.; from

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No. L 98.—Milkmaid, or Patience.

No. L 99.—PENELOPE.

FOR this character preference must be given to materials of a soft nature, such as Liberty silks, nun's-veiling, cachemire, or fine art muslin, draped over sateen in such shades as terra-cotta, faded green, old gold, Venetian pink, art blue, crême or white. The pattern consists of two parts—viz., skirt and bodice, this last-named being cut with a front and back, which are joined together on the shoulder under a metal clasp, while the seam under the arm would be simply stitched up and pressed. This bodice or over-dress would fall unconfined, and it is bordered with embroidery, a narrow design of which is repeated round the neck. The skirt gathers round the waist on to the shaped band, then just below the waist towards the front will be seen a hole, which must be placed over the corresponding hole in the deep band, and from whence the fulness is gathered over the front. At the back will be seen two holes in the skirt, which have to be placed over the two holes in the band, and the fulness gathered across the back in a line with this hole, thus forming a drooping pouf round the waist, as clearly illustrated, and from whence the skirt falls unconfined. Gold embroidery borders this skirt, and any design preferred can be employed, but preference is given to the "Greek key pattern."

Half the skirt pattern is given in one piece, then there is half the deep band, and front and back of bodice. The hair would be dressed in Grecian style, and banded with two gold bands, while plain gold bracelets would adorn the arms.

Quantity of 24-inch silk, 13 yards.

Flat pattern, 1s.; made-up, untrimmed, 3s. 3d.; trimmed, 8s. 6d.; from

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No. L 99.—Penelope.

No. L 100.—OPHELIA.

THIS graceful dress may be carried out in any shade of brocade, cachemire, nun's-veilings, or even soft silk, as one may desire, a rich buttercup yellow, creamy white, shell pink, a delicate blue, a pale gold, or even a kind of *fraise ecrasée* shade would be suitable, this last colour being worn by Miss Ellen Terry as Ophelia.

The under-skirt is of sateen faced up with satin matching the colour of the groundwork of the brocade, the over-dress being cut *en princesse*, and hooked or laced down the back, the neck cut V-shape, being twice corded with satin as a finish.

Surrounding the hips is a pearl girdle, through which the dress is drawn, the fulness of which between the two holes being arranged in five upward pleats, which must be well secured, and which raise it so gracefully over the petticoat. The sleeve is quite close-fitting to the wrist, where it is twice corded, and joined in from the shoulder is a full sleeve which gathers in above the elbow, where it is secured on to the under-sleeve, forming a drooping pouf.

The hair must be loose over the shoulders, encircled with a wreath of pansies, daisies, rosemary, and violets; in the hands being carried sprays of rosemary, fennel, columbines, pansies, daisies, and rue. Silk stockings and shoes to match the dress.

The pattern consists of the princess front and back, upper and under-sleeve, pouf for sleeve, front, side gore, and back for petticoat.

Quantity of 24-inch brocade, 16 yards; satin, 3 yards.

Flat pattern, 1s.; untrimmed, 3s.; trimmed, 8s. 6d.; from

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No. L 100.—Ophelia.

No. L 101.—LONG DOMINO.

THIS is usually made in black silk, satin, or alpaca, while it is also seen in white and pale-coloured silks, as a cover-all to the fancy dress beneath. The pattern is cut with a full front and back, the sleeve joining in from the neck as clearly shown by the notches, then the neck is gathered up a trifle in from the edge to form a tiny frill round the neck, from whence the fulness falls unconfined. The fulness of the back, if preferred, can be gathered into the waist and secured on a ribbon from the inside, and which would tie round the waist.

There is only the inner seam of the sleeve to join, and it would be faced up with material.

The hood joins on to the neck of the cloak, and is very handy for pulling over the head.

Quantity of 24-inch satin, 10½ yards.

Flat pattern, 1s.; untrimmed, 2s.; trimmed, 4s.; from

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